of Greek oratory—and, passing from master to master, observe their increasing precautions to obey the old and the new laws and all these self-imposed limitations. We see that the bow *must* snap, and that the so-called " loose " composition, with the wonderful means of expression smothered and concealed (in this particular case the florid style of Asianism), was once necessary and almost *beneficial*

132.

To THE GREAT IN ART.—That enthusiasm for some object which you, O great man, introduce into this world causes the intelligence of the many to be stunted. The knowledge of this fact spells humiliation. But the enthusiast wears his hump with pride and pleasure, and you have the consolation of feeling that you have increased the world's happiness.

133.

CONSCIENCELESS ./ESTHETES.—The real fanatics of an artistic school are perhaps those utterly inartistic natures that are not even grounded in the elements of artistic study and creation, but are impressed with the strongest of all the elementary influences of an art. For them there is no aesthetic conscience—-hence nothing to hold them back from fanaticism,

134.

HOW THE SOUL SHOULD BE MOVED BY THE NEW MUSIC.—The artistic purpose followed by the new music, in what is now forcibly but none too